

PELPOP NEWS

SUMMER EDITION 1979

Number 37



Produced by PELPOP

Pelham
PUPPETS

Marlborough, Wiltshire



The
Pelpup Club

—
PELHAM PUPPETS
MARLBOROUGH
Wiltshire

—
August, 1979

Dear Pelpups,

I hope you are enjoying some good weather at last for your holiday. It is The Year of the Child, but as far as we are concerned it is also the Year of Snoopy! I hope you like his photograph overleaf with Charlie Brown, who will soon be coming along, together with Woodstock. Americans will be pleased to know that these characters will be available on their market too. Who knows eventually, perhaps some more of these delightful Schulz characters, which children of all ages (and I mean the older ones too!) love so much.

If anyone has difficulty in getting any particular character (after having first tried their local shops) I suggest you write to the Pelham Puppet demonstrator, at Hamley Bros., 200 Regent Street, London, W.1. Their stocks are the best in the country, as they are supplied every week. My niece, Sue Pelham, is the demonstrator there, and I am sure if you write to her she will help you.

The Muppet "Animal" is available now, certainly at Hamleys, at the SM. Type price. He is terrific, but alas! I have no picture of him in this issue—perhaps I will show him in the Christmas magazine.

I would like to say how pleased I am to welcome so many new German members. We sell more to them than to any other country. I am sorry we are having to ask for DM5 (the smallest note value) instead of DM2, because we can only exchange coins at half the value, i.e. to us they are only worth DM1.

I am pleased to say that since the last magazine we have had a fresh run of T-Shirts, and because the quantities printed were so much bigger the price has come down a lot. Adult—large, medium, small—cost £1.90 each in U.K., \$4.50 in U.S.A. and DM8 in Germany. Children's sizes—24"(61cm), 26"(66) 28"(71) and 30"(76) cost £1.50 in U.K., \$4 in U.S.A. and DM7 in Germany*. Many people have said they are the most colourful T-shirts they have seen (printed in five colours). See the picture of Linda and Debbie holding our new style No. 2 range Boy and girl.

Now for the Prize Winners—Playwriting, David Good for an adaptation of "Jack and the Beanstalk", Neil Samman for "Who Caught That Fish" and Alison Ware for "Simon and the Princess".

Used Stamp Collection—Brenda Enders and the Fifth Grade of Salem Lutheran School, St. Louis, U.S.A., Laura Steinberg, Michigan, U.S.A., Joanna Hennessy, Sharon Cobb.

*These prices include postage.

Photographic Competition—Joy Goede, MN., U.S.A., Charlotte Lyster, Adrian Golds, Mark Crabb, Sarah and Leah Gaffen and Daryl Murray. Cartoons—Tracey Husband, Jackie Wright, Deborah Crispin and Sharon Cobb.

I am giving T-Shirts as prizes for all except the three winners of the play-writing competition (who can have a puppet each to their choice). Will the winners write and tell me their sizes for T-shirts.

I would also like to thank Kathrine Sorley Walker for her long and interesting account headed "Puppet Progress", first written for "The Lady" on the occasion of the International Puppet Festival held in March this year. I wonder how many members saw the shows—I would be interested to hear from you if you did, make it as interesting as possible so extracts can go into the next "Pel-pups Write". So many children write to me and say they are doing a puppet thesis and I can recommend nothing better than reading this article. The Festival did not, in my opinion, last long enough. They were playing to full houses nearly all the way through, and many people couldn't get seats. The interest in puppets is growing as people's knowledge of the art expands.

I can remember when I first started making puppets for children, adults would ask what are string puppets—today no one needs to be told. If you think your art teacher at school needs encouraging to start puppetry, show him this magazine and point to this article.

Owing to the high cost of postage I answer only letters that require an answer. I do not acknowledge plays, photographs, requests for pen-friends etc.

There is no need to ask permission to use our puppets privately or commercially for a puppet show—that is their object in life. The conditions of sale on



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the box are to prevent firms from using our puppets in coin-operated machines.



Competitions in this magazine are play-writing and photographic (black and white pictures usually come out better than coloured ones, but either is acceptable). Then there will be the usual cartoon drawings—all with a puppet theme, of course. Please use black ink or Biro. Also the usual collection of used stamps (with the exception of our small, everyday stamps—7p. and 9p., etc.). Large commemorative ones do count, however. These stamps go to Christchurch Priory, and are sold in their own shop; so it is for a good cause. We will go back to one puppet as a prize for each winning entry published.

Good luck,

Pelpop

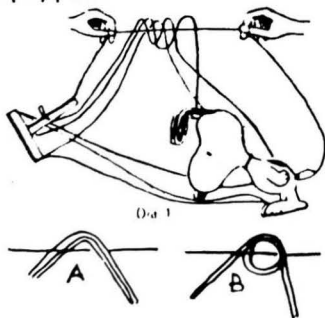
Snoopy: © 1950, 1958, 1965. United Feature Syndicate Inc.
Charlie Brown: © 1950, 1966. United Feature Syndicate Inc.

UNTANGLING INSTRUCTIONS

This is the modern way of untangling a puppet — no need to disconnect any strings at all.

If your puppet falls to the floor and the control turns over and over through the strings you have a tangle to sort out. It is only a matter of turning it back through the same set of strings in the reverse order. When you pick up the control you must first unhook any strings caught up on the control and any on the puppet. Now lay the puppet face down on the table and the control outstretched with the back bar pointing to the puppet.

Take up the back string Dia. 1, (or tail string in the case of Snoopy) next to the control and the same string next to the puppet and pull taut and you either have a humpback bridge (A) or if a worse tangle a tunnel (B). Now you want to pass the control (folded if SS.) under



(A) or through (B) then you have one good string — the back, or tail, string. Dia. 2. Once you have achieved this all the rest are a twist, like a rope (not a tangle). All you have to do is to turn the control through the gap once, twice or three times until all the strings are free. It's as simple as that.

Now practise untangling — try it first with one turn of the control and you will have a "humpback bridge". Then with two or three turns and you have a "tunnel" through which to pass the control. It is easier to find the "tunnel" if you have a friend to do this while you hold the string. Make sure the leg strings are inside the hand strings and no other string is caught up on the puppet.

Now wasn't that easy? Never will you have to disconnect a string again.



For the benefit of new members, the subscription of 25p entitles you to a badge and a year's subscription to the magazine—i.e., two magazines, one on joining, that is the current copy, and the next issue. They come out in Aug./Sept. and December. If you do not renew you are still a member but you will not receive a magazine.

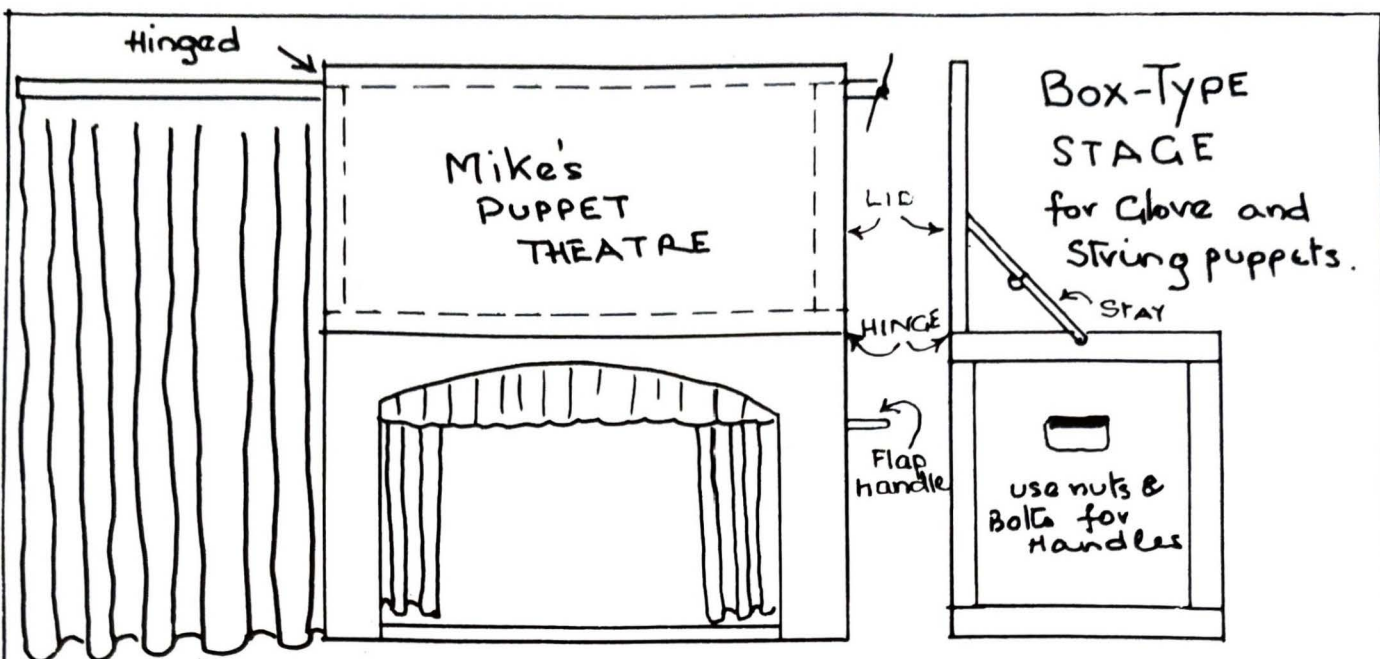
If on receiving this magazine it is your second copy and you want to continue receiving magazines please renew your subscription on this form as soon as possible.

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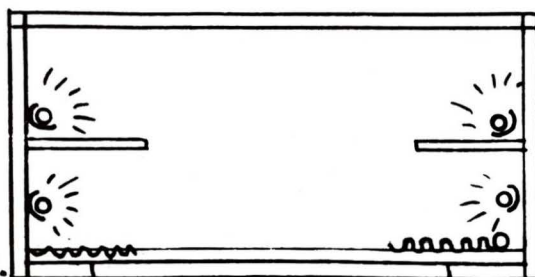
1 year \$1

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Order or Cash if more convenient.

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Curtains can be made to fold back & drop into box. See previous magazine for draw curtains.



PROSCENIUM
OPENING

60 watt strip light behind each side-wing. And one behind each curtain. Keep front ones away from curtains 30 watt bulbs can be obtained & are safer.

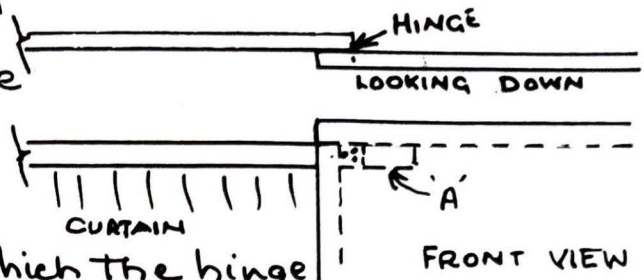
I do not normally recommend this type of stage because it is against the basic principals of a good puppet stage, which are that puppets should be able to walk on & off stage without their strings being impeded by cross supports from front to back. Of course for Glove Puppets this type of stage is ideal.

The disadvantage of the box-type stage is that a puppet has to land on the stage like a parachutist & take off like a witch on a broom. But I have found that if you have two fairly wide sidewings you can lower the puppet onto the stage behind them & the reverse for an exit.

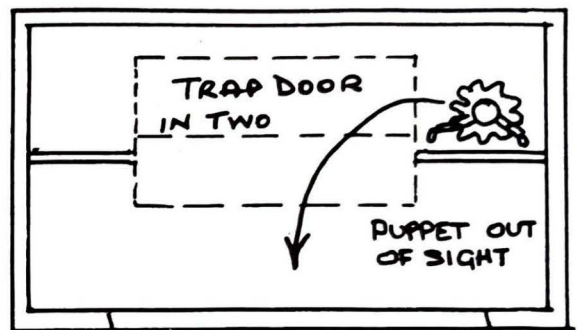
Constructionally the box-type stage is very strong & with a lifting handle at each end (like your tuck box) it can be made very portable. Also it is a useful box in which to keep puppets & props that you may need for that particular show. Also the lights are permanently fixed in position - so that all you have to do is to plug the box in & the lights come on. The lid can have your name on it, with locking brackets to keep it the upright position.

This protects you from the audience's view & can support a bar holding a curtain on either side.

When the stays are released the curtains will fold back & drop into box. You may have to devise a means of holding them to the lid. Thick, flat elastic is always useful for this purpose. You will have to add a piece of wood 'A' to which the hinge is fixed on either side.



Alternatively this lid can be hinged so that it can fold down in front to protect the front opening (or proscenium as it is called). When being used as a box for travelling — then the curtains & supports will have to be detachable. The lid of the box will have to be hinged to allow it to fold down at the back.

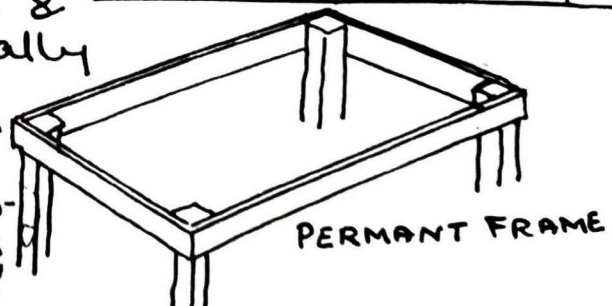
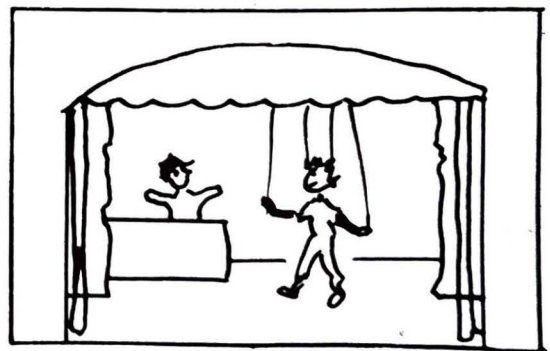


Now for converting your stage to a Glove puppet booth. All you have to do is to cut a large rectangle out of the floor of the stage. You will also have to give it four legs or use two Trestles, so that the operators can crawl underneath, but whatever you do make sure it is firm.

PLAN OF STAGE

There are many times when Glove puppets can be used with string puppets, for instance the shop keeper behind the counter or judge behind the bench or a long necked monster from behind a rock.

If it is likely you might use them I suggest you make a permanent frame for the stage to sit in. It must be at least 2 foot (60 cms) high, glued & screwed at the sides. Actually this is a good height for a string stage anyway, though a small helper might want a box to stand on. The simplest thing is for the small ones to operate the glove puppets!



FOR BEGINNERS — on looking after your puppets

Puppets require a lot of understanding & looking after. They are not like soft toys that can be booted across the room & be picked up all smiling & unruffled.

A puppet in the first place, should not be handled, by anything other than the control — it is its handle, as you might say. The strings are its life support. Drop the control & the puppet falls lifeless to the floor.

So it is important that you have suitable hanging accommodation for them. If you wish to put a puppet down temporarily on a table, lay it down with its strings at full length & control open. Some chairs are all right — those with square tops & solid backs, the puppet can be seated with control hanging over back. A low back sofa is perhaps the safest. Never put it down in a heap, where the control can turn over through the strings, because then you have caused a tangle. Cats are catastrophic to puppets — keep away!

All puppets need hanging — that doesn't sound nice! While puppet strings remain taut, they are out of trouble. So find a nail on the wall, a hook in a cupboard or under a shelf. You can stretch a string or cord between two nails or supports or it can be wire but the trouble with wire is that the controls slide to the middle where they bunch & make it difficult to unhook them. The best of all is link chain, this can be obtained from ironmongers, call it bathroom chain!

Controls hooked into this will remain put & 'S' hooks can be linked in & squeezed to take the controls with loops.



If you have shelves too close together to allow puppets to hang full length, don't spin the puppet, just roll control over & over until strings are really short, so you can make 3 rows of them with the middle row half length, (the bottom row can be full length) so they can all be seen.



That's how we do it at exhibitions & sometimes in shops

In conclusion I would say that the best place to keep your puppet is in its box. Or you can make covers for them like sponge bags, with their names sewn on.

CUTHBERT, the caterpillar

Cuthbert is a very simple puppet with only 4 strings. This is not surprising as he has no legs or arms. Nonetheless he is very active & he is very good at eating lettuces (letterucess as farmer Giles calls them!)

To make him 'walk', in a caterpillar fashion, of course, lay him full out on the floor, lift the back of the control up & forward so he is now forming a hump-back bridge — keeping his nose to the ground. Now lift the front of control to raise his head

& lay him down flat again. Lift the back of the control again & move it forward rolling him onto his nose & forming another hump-back bridge. Repeat again & again until he reaches his destination. You will notice he is much better on a rough surface such as a carpet or the grass, but never try him on a shiny surface — he cannot grip with his nose, & is inclined to go backwards.

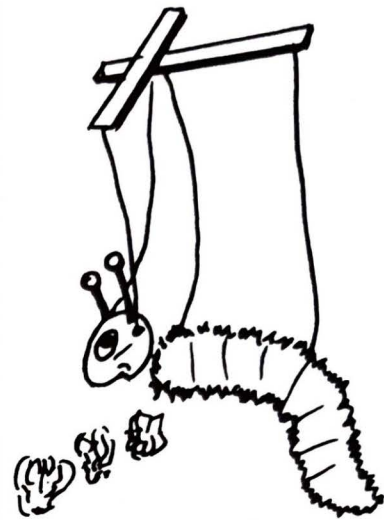
Now rock the control & you will find him saying "No, no" & by pulling back the forward body string (with the second finger of the hand that holds control) he will nod his head.



Combine the two movements when he is eating lettuces — in fact I call that the lettuce eating string, which he likes doing while lying flat (or standing up if they are tall).

By raising control & tilting up a little you make him stand on his tail, so by bouncing the control you make him dance, look over walls or pounce on his prey. He likes to pounce on witches, dragons & villains of any kind, particularly if he is the hero of your play.

If you think your caterpillar is a little stiff & some are when new, put the control down on the table & take him in both hands & gently but firmly make him touch his tail with his nose. Then bend him backwards until he nearly touches his tail again, do this several times until he is more supple.



HOW TO WORK YOUR VENT PUPPET

Please call it a Vent Puppet. It is not a doll or a dummy. It is a puppet because it has a 'hand' & can pick up things & do all sorts of things that a doll or dummy cannot do.

If you are right handed I suggest you hold the control in your left hand & use the thumb of this hand to control the mouth lever. You approach this control from behind & beneath the coat, (or if there is no coat - from behind the body). You can turn the head by twisting the control & rock the head & eyes by shaking it, (where moving eyes are fitted).

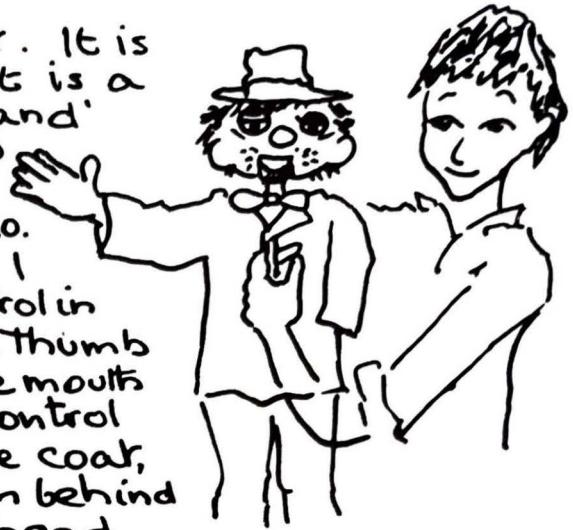
Your right hand goes through the slit in the back of the coat & out of his right sleeve. Hold his body back against your right arm, as in illustration, so that his head is above your right arm. Make sure he looks comfortable & that you are too!

You are now able to make him pick up things & even write with a pen (he likes signing autographs.) or he can paint with a brush. This is why I suggest you put your right hand thro' the sleeve.

Your right hand (or should I say his) can hitch his legs up, so he is in a sitting position on your left arm. He can shake hands with anyone. He can take things out of your pocket, grab your tie & bite it! He can slap your face (if you are cheeky) pull your ear. Scratch his nose (& yours if it tickles). Hand movements are very important & you can always think of new ones.

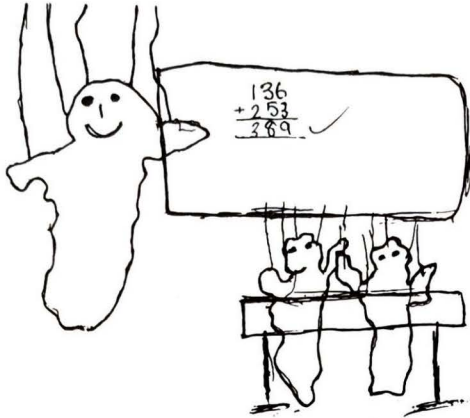
If you give him a microphone let him swing it round by the flex & catch it again by the handle - not uncommon with the pop singers, but it needs a lot of practice, this is a case of "don't overdo a clever trick".

He can blow a trumpet, that is if you can make appropriate noises, he can play with a yo-yo or work a puppet. I am sure he would like a Shoo-py - he can blow 'Good bye' kisses.

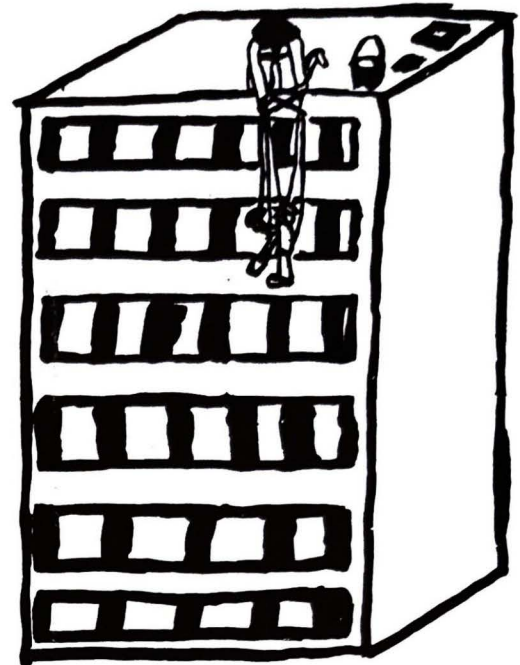


Cartoon Competition Winners

Now watch carefully children
while I go through the
blackboard once more.



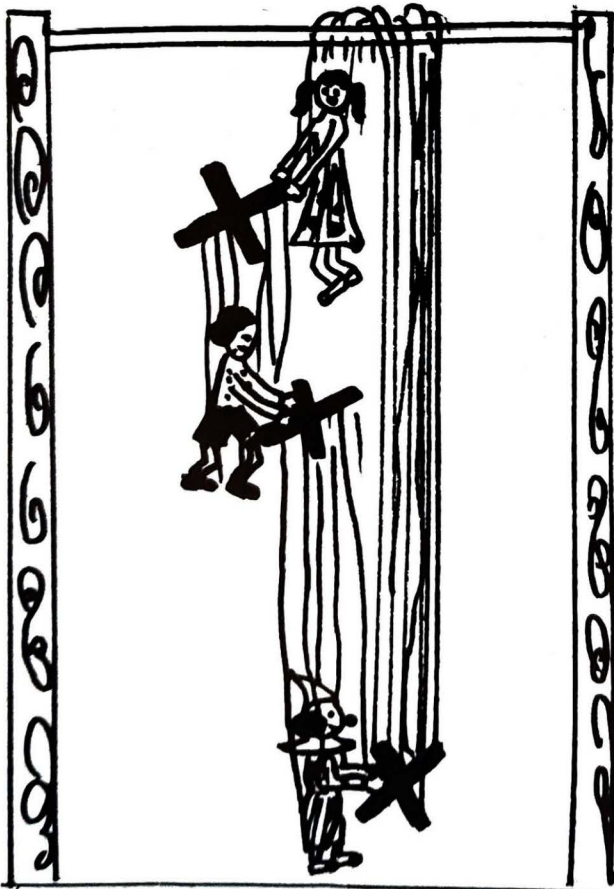
TRACEY HUSBAND



The Easy way to clean
the windows.

JACKIE WRIGHT

"Who is in control here?"



DEBORAH CRISPIN



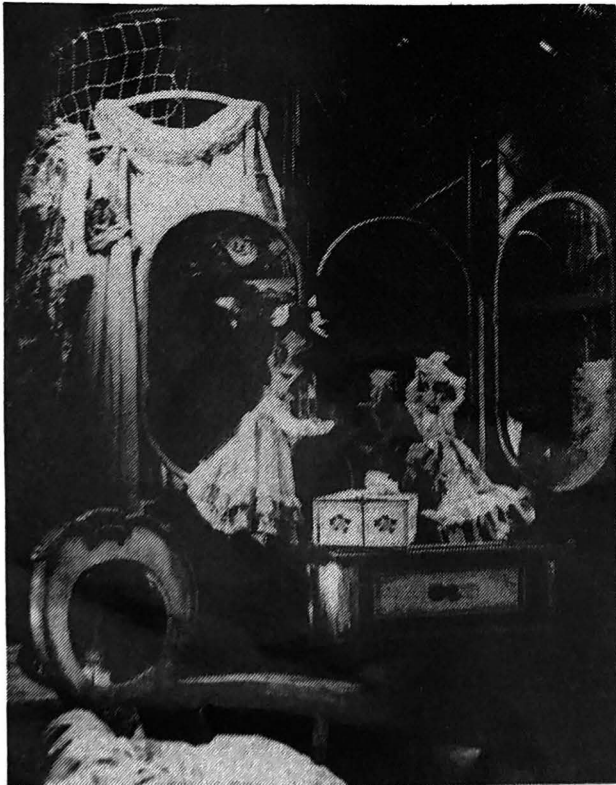
SHARON COBB

Puppet Progress

by KATHRINE SORLEY WALKER

During March of this year from all over the world, actors arrived in Great Britain for an important theatrical festival. They were unusual actors, however—puppets, neatly packed with their scenery and props in crates and boxes, here to celebrate the fiftieth birthday of their masters' international association, UNIMA (L'Union Internationale des Marionnettes).

Speak of puppets to the majority of British people and the image that is immediately conjured up is of a cluster of wide-eyed children delighting in the antics of Mr Punch as he squawks defiance and batters all comers. The Punch and Judy show was imported from France to amuse Restoration crowds and first appeared in 1662 in the piazza at Covent Garden. Today, Punch is for us the undisputed star of the puppet world. Second thoughts produce, from television, *The Muppets* or *The Magic Roundabout*, but the emphasis is on a show for children, the popular notion one of simple and straightforward entertainment.



DRAK (Czechoslovakia)
Directors—Jan Dvorak, Vladimír Stanek "Sleeping Beauty"



Figuretheatre Triangel (Holland)
Director—Henk Boerwinkel "Ideas and Creations"
ICA Theatre

The art and craft of puppetry is in fact infinitely more varied, important and ancient. If the living theatre reflects the world, 'holding the mirror up to nature', the puppet theatre reflects every form of theatrical entertainment. There are puppet plays, puppet operas, puppet dancers, acrobats and music hall artistes, presenting the widest range of material.

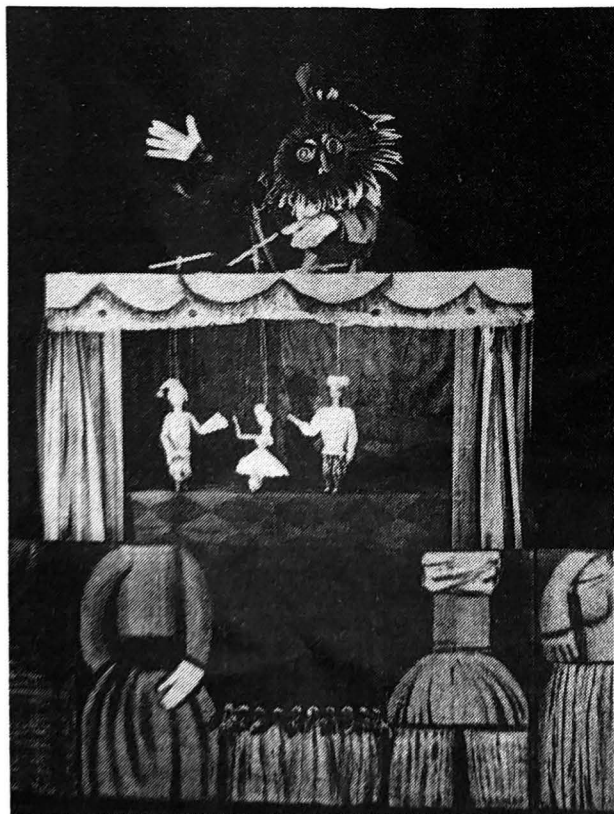
The history of puppetry is long and rich, the traditions as diverse as the different countries to which they belong. Like so much else, it probably began in China—there are references to a puppet-master who lived in the tenth century BC in Chen Yuan's *Book of Music*, and shadow puppets may have been seen first during the reign of the Han Emperor, Wu Ti (140-86 BC). Over the years, their development has reached a high state of perfection. Marionettes moving delicately on multiple and complex arrangements of strings, glove

puppets that exploit the expressiveness of fingers, rod puppets of various sizes, toy theatres with their tiny protagonists, animated films, and exquisitely frail shadow-show characters, create a tremendous range of possibilities for the dramatic and comic invention of their manipulators.

The vogue for puppet shows in these islands has waxed and waned over the years. Before the days of Punch and Judy they were given an unexpected boost during the Commonwealth, when live theatres were closed. They reached their highest peak of popularity, however, during the eighteenth century, when there were at least thirty-two puppet theatres, patronized by adults, doing good business in London, as well as touring shows that travelled the country. The London versions were very sophisticated as to subject matter. They dealt with topical argument, social drama and particularly political satire, and partly because of this became the craze of society. They were admirably suited to the business of tilting at authority in a witty and acceptable way and this, in an era when caricatures, lampoons and pamphleteers proliferated, earned them a very special affection.



Albrecht Roser (West Germany)
Gustaf and his Ensemble"



Hungarian State Puppet Theatre
Director—Dr Dezso Szilagyi "Petruschka"

Inevitably there was a reaction and puppet popularity waned. However, Victorian London enjoyed the street corner puppet booth, sometimes featuring a shadow-show called a 'Galanty Show', and the seaside Punch and Judy, and Puppet entertainers set up their stage in countless country halls and farmhouses. One of these companies still emerges at times for the pleasure of contemporary audiences—the 'Old Time Marionettes', stowed away and forgotten for many years in a Lincolnshire barn, this set of music hall artistes—ballad singers, clowns, contortionists and trick cyclists—is now presented with relish and an unerring sense of period by one of the great puppet practitioners of these days, George Speaight.

The 1970s have seen an extraordinary growth of interest in puppetry in Great Britain. As far back as 1925, the British Puppet and Model Theatre Guild had been established with that great man of the theatre, Sir Barry Jackson, as its first President, and later support from the theatre designer Edward Gordon Craig. It remained on the whole a minority interest and hobby, how-

ever, until the 1960s, when small companies began to be founded all over the country. Among these were Barry Smith's Theatre of Puppets (1960), John Wright's enchanting Little Angel Marionette Theatre in Islington (1961), the Caricature Theatre of Cardiff (1965) and the Puppet Theatre Company of the Midland Arts Centre (1968). Educational and therapeutic puppetry made great progress, and fostered partly by opportunities afforded by children's television programmes, there has been a striking increase in activity. More publicity has in turn led to greater public enthusiasm. New ideas have been tried out, experiments, successful or unsuccessful, have taken place, particularly in the designs and materials used in the making of puppets. Solid and satisfying contributions in traditional style, but adapted to the new world, have emerged from experienced puppeteers and from young men and women studying and practising an art they respect.

What contributes to the fascination of the puppet world? For the practitioner, there is the delight of creation. Craft and art are combined. The figures have to be designed, made (from wood or cloth or leather, or whatever man-made substance best suits the maker's purpose) and dressed. They have to fit the play that is to be performed, their action has to be planned and perfected. Then the manipulators lend hands and voices to bring the whole to life.

For the audience, the initial pleasure probably stems from memories of doll or toy companions of their childhood, with whom they once had imaginary conversations. The best puppets are nevertheless so convincing as actors that they quickly involve the viewer's emotions, as acutely if not as deeply as do living performers. They produce every ingredient of drama - tension, amusement and sympathy. Frequently it seems a small miracle that they should be able to express so much. Even the unchanging facial expression varies with the angle and the quality of lighting, and an uncanny strength of personality emerges as the play goes on.

Immensely important to the healthy existence of puppetry are international exchanges and correspondence. Some of our groups have undertaken arduous and immensely successful tours abroad. John Wright and his company, who started life as European nomads before they found a London home, trekked 14,000 miles of African roads in the 1950s, and a year or two ago covered an extensive area of the Eastern Mediterranean countries. Foreign companies have appeared

here more and more frequently, travel is an integral part of the puppet scene. The historical function of puppeteers was as itinerant entertainers, parallel to the troupes of actors, acrobats or musicians who journeyed constantly throughout wide areas.

A Japanese writer about AD 1095 commented on the travellers who 'make wooden dolls dance, fight and generally imitate the actions of human beings'. In Europe, the great annual fairs of medieval times were never without puppet and shadow-shows. The modern puppet show is not too different. Some may appear in theatres, but many others put up easily portable booths or stages wherever they can find a room, an open space—even a church—capable of providing them with an audience.

The world puppet scene has an astonishing diversity. Oriental puppets range from the lifelike Bunraku of Japan to the fascinating *wayang kulit* of Java and Malaya. The Bunraku, who brought a repertoire to the Aldwych Theatre some years ago, are four-foot high puppets, each operated by four manipulators, who perform adult tragedy and comedy in the style of Kabuki theatre. The *wayang kulit* are shadow puppets of parchment whose plans are based on stories from religious works like the *Ramayana*. Turkey and Greece share another shadow-play tradition featuring the irrespressible Punch-like character Karaghiozis (Black Eye). Sicilian puppets splendidly armoured and plumed act out the legends of the Paladins and the Salzburg Marionettes stage Mozart operas to recordings made by famous singers.

Much of this exciting endeavour is contributing to the current International Puppet Festival. Most of it will happen in London but some linked events will be seen in Scotland and Wales, in Manchester, Birmingham and the West Country. Coordinating it all are its artistic director, Jan Bussell (well known as the creator of the Hogarth Puppets and Muffin the Mule) and its organiser, Penny Francis. Mrs Francis has been an integral part of the consolidation and promotion of puppet activity since 1974, when the Puppet Centre Trust of which she is general secretary began operations. Its present headquarters in the lushly-decorated Victorian Battersea Town Hall in London (now housing the Battersea Arts Centre) provide a hall for performances and small exhibitions, and workshops where courses on puppet making and performing for various grades take place weekly. A monthly review links puppet groups everywhere in the country.

Photo Competition



MARK CRABB



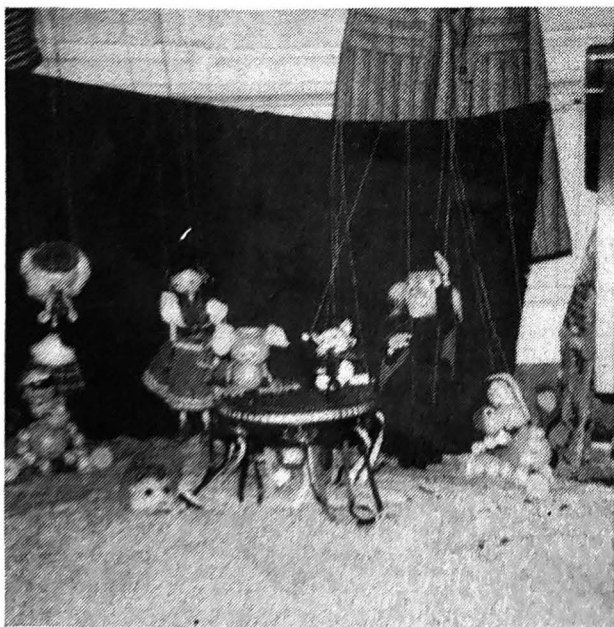
DARYL MURRAY



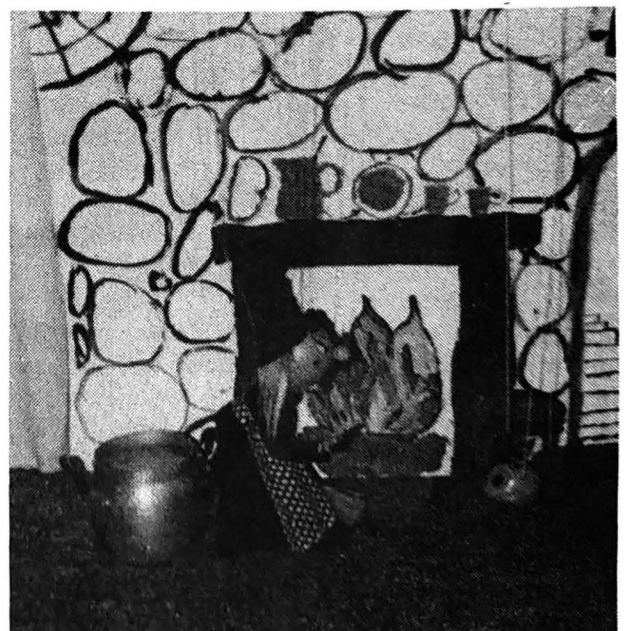
JAY GOEDE (U.S.A.)



ADRIAN GOLDS



CHARLOTTE LYSTER



SARAH & LEAH GAFFEN

Adaptation of Jack and the Beanstalk

by DAVID GOOD

1ST SCENE—VILLAGE SCENE

(*Old woman washing steps*).

O.W.: It's no use Jack, she'll have to go. We haven't had any milk from her since she ran away and your old blind uncle found her on that horse farm. Our cow really has changed since she disappeared.

J.: (*Coming on with horse*).

You're right mother, I'll take Daisy to market today.

O.W.: Make sure you get a good bargain, we need the money.

J.: (*Leaving*).

Yes mother. I'll see you soon. Come along Daisy old girl, say goodbye.

(*Horse waves goodbye to O.W.*).

CLOSE CURTAINS

2ND SCENE—WOOD SCENE

J.: Oh dear Daisy, I'm really whacked, are you sure you haven't any milk?

(*Horse shakes head*).

Never mind, let's sit down. I wonder how much I'll get for you in the market, £10, £20 ?

H.: Huh! (*Indignantly*).

J.: You're right, a fine good-tempered cow like you is worth at least £40.

(*Horse nods*).

J.: Oh well, come along, or we'll never get to market. (*Fairy enters*).

F.: Hello Jack, that's a fine horse.

J.: Cow!

F.: Sorry. Where are you going?

J.: To the market to sell old Daisy here. She doesn't give milk anymore.

(*Turns to Daisy*).

F.: I'm not surprised.

J.: Sorry, what was that?

F.: Oh! Nothing, I say, I've just remembered, my uncle is looking for a horse, er, cow.

J.: Really, how much would he pay?

F.: Ah well, you see, he's a bit of a dabbler in magic and he's given me these magic beans to pay with. They're really good value 'cause they grow up to the sky.

J.: Good gracious me, that'll give us a load of beans. I love beans.

F.: Yes well. Here you are. I'll take the cow to uncle.

J.: She's called "Daisy". Now Daisy, you go along with this lady and mind how you speak. Don't talk to strangers and remember your table manners. She's a bit of a rustic I'm afraid, without any town sophistication.

F.: Oh well, never mind, we'll soon teach her. Come along Daisy. Bye Jack.

(*Leaves*).

J.: Oh, bye. Wow, wait till I get home, Mother won't half be pleased, she's always wanted a vegetable garden.

CLOSE CURTAINS

3RD SCENE—VILLAGE SCENE

O.W.: When will Jack get home? I'm dying to know what price he got for poor old Daisy.

J.: (*Off stage*). Mother, I say Mother.

O.W.: Are you back already? You haven't been gone very long. How much did you get?

J.: Ah, there you are. I say mother, guess what I got for Daisy.

O.W.: £20, £30, £40?

J.: No no no

O.W.: £60?

J.: No, five magic beans, a real bargain.

O.W.: You silly fool, How often have I warned you about these conmen?

J.: But this was a woman.

O.W.: Don't interrupt. Now where was I?

J.: Conmen.

O.W.: Oh yes. Why even a duck billed platypus could take you in.

J.: A muck filled battered puss. Who's been ill treating our cats again? Wait till I get my hands on them.

O.W.: A duck billed platypus you noodle.

J.: I'm not Chinese.

O.W.: What has that to do with it?

J.: You said I was a noodle and in my Double Dutch Whacko Bicyclepedia of Ancient Knowledge by Professor 'A. Nitwit' it says that noodles grow on a strange variety of the Oodle Boodle tree in the provinces of Sun Pat Peanuts and Ping Pong Ying Tong Yiddle I po in China.

O.W.: What rot, Go upstairs and don't have any supper.

J.: Meanie.

(*O.W. hits him on head with broom*).

J.: OW!, now I've dropped the beans!

O.W.: Oh stuff the beans.

J.: I'm not a taxi driver.

O.W.: A what?

J.: One of those people who stuff things, you know.

O.W.: Taxidermist, you fool. Leave them where they are, mouldy old things. (*Leaves*).

DIM LIGHTS, WAIT A FEW MOMENTS.

(*Morning, Jack creeps out of house*).

J.: I'll show you I'm not a noodle. Chinese indeed, I'll make my fortune and you shan't have any of it.

O.W.: Go and work in a Takeaway, you'll mix in with the food alright.

J.: HUH!

(*Walks into beanstalk*).

OW! What's that? Wow, those beans worked.

F's VOICE: Climb the beanstalk Jack.

J.: Pardon?

F.: CLIMB THE BEANSTALK.

J.: What beanstalk?

F.: The one you just walked into.

J.: Oh. That beanstalk.

F.: Yes that one.

J.: OK. I say it looks rather tall.

(*Starts climbing*).

CLOSE CURTAINS

4TH SCENE—WOOD SCENE AND TOP OF BEANSTALK.

J.: Oof, I'm tired, it was a long way up there. Where am I? Ah, Giant land. Yes, everything is rather large around here. Now what does this say? Ah, yes, castle. Right off we go.

(*Walks across stage*).

I wonder how far it is? Ah, there it is.

CLOSE CURTAINS

5TH SCENE—PALACE SCENE, WITH RUSTIC TABLE AND CHAIR WITH HARP AND BAG OF GOLD ON TABLE.

(*Witch sweeping floor, Jack knocks*).

W.: Who's there?

J.: Me.

W.: Who's that?

J.: Jack.

W.: Who's that?

J.: ME.

W.: Who's Oh, never mind, come in.

(*Jack rattles door*).

J.: Um, how do you open the door?
 W.: Manipulate the implement to the right taking good care that it doesn't turn too far or deposit itself on the floor.
 J.: Pardon?
 W.: Turn the key.
 J.: Oh, I see.
 W.: Come along in. I'm Mrs Dragon.
 J.: Oh, are you the wife of a dragon? I read in my Triciclepaedia, that dragons originated from the province of "Sing Song" in "What a Ping Pong" which is an annex of China.
 W.: Huh, what a load of rot. Everyone knows that they come from Battylantis.
 J.: No they don't.
 W.: Yes they do, so stop arguing.
 J.: Yes Ma'am.
 W.: What do you want?
 J.: Something to eat, I'm starving.
 W.: Alright, wait here and
 D.: "Oof aaf, my thumb,
 I hear the smell of a Chinaman.
 Be he a lemon or be he a lime,
 I'll boil his enzymes to make my wine."
 W.: That's my husband returning. Quick into that closet over there, or else you'll end up fermenting in that big jar in the kitchen.
 J.: Ooer.
(Dives off stage).
(Dragon enters).
 D.: Wife where are you?
 W.: Here darling, in the kitchen.
 D.: Bring me my supper, my golden harp, my money bags and my goose.
 W.: Your harp and money are on the table and I will get your goose and supper.
 D.: Good, hurry up, I'm starving.
 W.: Very well. Sit down, and don't disappear, or else.
 D.: Yes dear.
(Witch leaves).
 Now to my money. Heh, heh, heh, my fortune is increasing still, heh, heh, heh, harp, play!
(Harp plays, Dragon falls asleep, Jack creeps out of closet).
 J.: Can you really sing?
 H.: That's what I'm doing now.
 J.: Are you magic?
 H.: No.
 J.: Oh. How did you get like that?
 H.: About thirty years ago, I was an ugly, bad tempered shrew and my father was the King of Rudemania. I was terribly horrible to everyone and so I was turned into this harp in the hope that its music would make me nicer. Unfortunately my little brother was playing me and he lost me in the woods where the dragon found me and brought me here.
 J.: Really, well, I tell you what, I'll rescue you and take the gold.
(D. grunts).
 H.: Quick hide, he's waking.
(J. hides).
 D.: Play harp, hey wife where's the goose and my supper?
 W.: *(Off stage).* Alright, come on Gloria.
 IZ.: Quack.
(IZ enters).
 D.: Lay me some more eggs.
 IZ.: QUACK.
(Gold egg falls).
 D.: Good, carry on.
(D. falls asleep). *(Jack creeps out).*
 H.: Are you still around?
 J.: Yes, I'm going to rescue you.

H.: You H a ha ha.
 J.: Huh *(Indignantly)*. I'll take the gold first then I'll come back for you.
 H.: What about Gloria?
 J.: Who?
 H.: The goose who lays the golden eggs.
 J.: OK, we'll take her as well.
(Jack dashes off taking the gold with him). *(Dashes in again).*
 J.: Oof it's a long way down that beanstalk. Come on Harp.
 H.: OK, wait here Gloria.
 IZ.: Quack
 D.: Snore.
(Jack leaves with harp, re-enters a few minutes later)
 J.: Oh, dear, I must catch my breath. *(Pants)*. Come on Gloria, come on.
 D.: Grunts.
 J.: Run for it Gloria.
 IZ.: Quack.
 J.: Come on Gloria, hurry hurry.
 IZ.: Quack.
 J.: Gloria, please run.
(Kicks her).
 IZ.: Quack. Sob.
 J.: I'm sorry Gloria, please hurry.
 IZ.: Quack, quack.
 D.: *(Wakes)*. What's going on? Hey you, what are you doing here? Come back with my goose.
(Gets up and chases, Jack and Gloria run off stage).

CLOSE CURTAINS

6TH SCENE—VILLAGE SCENE.

(Jack comes down beanstalk and rushes in to the house, Gloria falls down on to ground, scrambles up and runs off).

D'S VOICE: Oof aaf my thumb,
 I hear the smell of a Chinaman.
 Be he a lemon or be he a lime,
 I'll boil his enzymes to make my wine.
(Jack rushes out with an axe and chops down beanstalk).

D'S VOICE: Aa-a-a-a-ah.
 J.: Phew, thankgoodness, that's done now, we're safe.

O.W.: Jack, Jack is that you?
 J.: Yes mother.
 O.W.: Come here you lazy hound, you haven't chopped the wood yet or eaten your breakfast.
 J.: Huh, I've just rescued a princess and killed a dragon and all she does is to tell me off for not doing my chores. What thanks.

P.: Jack, Jack where are you?
 J.: Er, who are you?
 P.: I am or was the harp.
 J.: You're the most beautiful woman I've ever seen.
 P.: YES, the spell was broken when you killed the dragon, and the curse on my country has been lifted. Will you help me to rule my country?
 J.: On one condition. That you marry me, my princess.

P.: Oh, Jack, do you mean that, of course I will.
(Walk off stage together, old woman enters).

O.W.: Now who will do the chores.

CLOSE CURTAINS

Characters
 O.W. — JACK'S MOTHER (PLAYED BY OLD WOMAN)
 J. — JACK (PLAYED BY HANSEL)
 F. — FAIRY (PLAYED BY FAIRY)
 D. — DRAGON (PLAYED BY MOTHER DRAGON)
 W. — DRAGON'S WIFE (PLAYED BY WITCH)
 IZ. — GLORIA (PLAYED BY IZ)
 P. — PRINCESS (PLAYED BY PRINCESS)
 H. — HORSE (PLAYED BY HORSE)
 H. (AFTER 2ND SCENE) — HARP (A MODEL OF A HARP TALKING WITH PRINCESS'S VOICE).

Who caught that fish?

A SATIRICAL COMEDY by NEIL SAMMAN

Characters: MACBOOZLE, DUTCH BOY, DUTCH GIRL, PINKY AND PERKY, SKELETON, GEPETTO (A LANDLORD).
Scene: A one act play set in the Fisherman's Arms; a favourite Inn for anglers. There is a fireplace with a large stuffed trout positioned on the mantles shelf; (see note at end of play). Macboozle and the Dutch Boy sit in armchairs adjacent to the fire. On one side there is a Grandfather Clock and on the other a window with the curtains drawn.

MACBOOZLE: I must say I do like this tavern—I think I must come here more often.

DUTCH BOY: (*in broken but understandable English*) This is your first time? yes.

MACBOOZLE: Yes that's right—are you a regular visitor?

DUTCH BOY: I come here every time I visit England.

MACBOOZLE: Ahh then you may know who caught that huge trout (*he points to the fish over the mantlepiece*).

DUTCH BOY: Ha, ha, funny you should mention it for I did. It was six years ago next month. I caught it just below the . . . arch, no how do you say it in English?

MACBOOZLE: Bridge?

DUTCH BOY: Ah yes, I caught it just below the bridge with a minnow. They told me he was in the river and well even with my little experience I caught him. You do not often see fish like him around here now, he weighed 18lbs. 6 ozs.

(*Looks at Grandfather clock*).

Alas my time is up I must return to my wife; it is a pity she does not like to fish. Good night.

MACBOOZLE: Good night—and good luck with your future fishing.

(*Dutch Boy exits right, Macboozle takes a drink from his bottle, and Pinky and Perky enter left*).

PINKY: (*to Perky*) Ah this looks like a nice quiet room (*sees Macboozle*) Good evening, you don't mind if we join you?

MACBOOZLE: No, not at all.

(*Pinky and Perky sit down*).

I trust you have had a good day's fishing.

PERKY: Not bad.

MACBOOZLE: (*Casually*) Anything equalling that fish? (*Pinky looks at Perky*).

PINKY: No, but maybe you weren't here when it was caught.

MACBOOZLE: No.

PINKY: Oh well hardly surprising it was five years ago when we caught it.

MACBOOZLE: Really, so it was you?

PERKY: Yes, both of us, we caught him just below the lock with a fly one Friday afternoon.

PERKY: We'd gone out Pike fishing and when we saw this whopper at the end of our line, it didn't half give us a surprise, for he weighed 26 lbs. Come on

Pinky we'll go and get a bite to eat. I'm starving. Good night.

(*Both exit left; Macboozle takes a drink from his bottle. The curtains move and there is a rattle of bones*).

MACBOOZLE: (*shaking*). Wh who oo is it?

SKELETON: (*appearing from behind curtains*) Only me.

MACBOOZLE: Is that what alcohol does for one? Next I'll be seeing pink elephants!

SKELETON: Beautiful parlour this. T'was my favourite till I died. With that gurt big fish watching over me.

(*Head parts from his body*).

MACBOOZLE: Do you happen to know who caught the fish?

SKELETON: Of course, you must only have been a little'un when I caught that fish; it was 32 years ago! Wonderful morning, I only caught it with a bleak, it even broke me rod, hardly surprising it weighed 34 lbs. Ah well I had better get back to my coffin before the Verger locks the gate. (*Whispers confidentially*) I don't think the Landlord likes Skeletons in his parlour.

(*Exits through the window and Landlord enters left*).

LANDLORD: Ah good evening Sir. I trust you are enjoying yourself?

MACBOOZLE: Oh yes, thank you, excellent beer. Oh, wait a minute, do you think you could tell me who caught that trout? Only you see four people tonight have claimed that they caught it.

LANDLORD: Fancy that. Surely you don't think that they would give it to me to place in my Inn. No I caught it when I was a lad. I was late for school and it saved me a beating—it was such a beautiful specimen. The schoolmaster forgave me immediately, do you know

(*Dutch girl enters left*).

DUTCH GIRL: Landlord could you show us to our rooms please?

LANDLORD: I am sorry I must leave. Good night.

(*Exits with Dutch girl left*).

MACBOOZLE: Well, well, what an eventful evening. I wonder who did catch it. I must have a closer look. I hope this stool will withstand my weight.

(*He stands on a stool and peers at the fish—stool slips*).

Ahhhh.

(*Fish falls on floor, sound of plaster smashing*).

Well I'm alright but this poor fish isn't—it was made of plaster of paris. So no one ever caught it. Ha, ha, ha, ha.

CURTAIN

N.B.: I made my 'plaster of paris' fish in the following way:— I prepared an enveloped shape fish which I filled with polystyrene crumbs and added a piece of cotton (the same colour as the back drop) to the 'fish'. At the critical moment in the play one tilts the fish forward so that the polystyrene falls out. At the same time the sound of plaster smashing is played on a tape recorder.

Simon and the Princess

By ALISON WARE

Characters: SIMON (TYROLEAN BOY), PRINCESS, MOTHER DRAGON, KING, GUARD, WOODCUTTER (GEPETTO), WIZARD.

NARRATOR: Once upon a time, in a far off land, lived a boy called SIMON, who worked for a WOODCUTTER. They became great friends, and SIMON called the WOODCUTTER "Grandfather".

Now in that same land, there lived a beautiful PRINCESS, and, as was the custom in those days, when she came of age, she would be left outside a fierce DRAGON's lair so that a prince might come and set her free

SCENE ONE

INTERIOR OF PALACE

(*King and Princess*).

KING: (*To Princess*) Now m'dear, you are Seventeen tomorrow, and—

PRINCESS: But father—

KING: Tomorrow you are seventeen, and that means

PRINCESS: But father I—

KING: Oh do be quiet, Matilda, and do stop fretting yourself. After all, the DRAGON is getting old!

PRINCESS: But father, old DRAGONS are worse than young DRAGONS. ANYONE knows that, and

probably no-one will turn up, and I shall get eaten up by that horrid old worm, and—oh what am I going to do? (*Starts crying*).

KING: Come, come, everything is going to be alright, you'll see. Now, hurry along to your apartment. The Queen is waiting for you.

PRINCESS: Yes father.

(*Curtseys, exit Princess*).

KING: Now, about a proclamation.

(*Calls scribe*).

Scribe! Scribe, come here! Where is the dratted little fellow?

(*Enter Mysterico, the court magician*).

Ah, MYSTERICO, I've been looking for you, but where is the scribe?

MYSTERICO: Well, that is a very delicate question to ask, because he called me a flea-bitten amateur so I turned him into a toad just to show him I wasn't. He is in the palace pool now if you want him.

KING: Oh! You blithering idiot! But no matter, I was beginning to get tired of his pestering little ways. But who will write out the proclamation now?

MYSTERICO: I will, your majesty. But I haven't a quill.

KING: MYSTERICO! I'm surprised at you. You, a magician, and you need something to write with! Do some magic! That's what it's there for!

MYSTERICO: Yes your majesty.

KING: Right;

"Loyal subjects one and all," got that?

MYSTERICO: (*Mutters*) "and all," yes, your majesty.

KING: Eh? Whasat?

MYSTERICO: (*Shouting*) YES YOUR MAJESTY!

KING: Alright, alright, no need to shout. I'm not that deaf! Are you ready?

MYSTERICO: (*Grumbling*) As ready as I'll ever be.

KING: I beg your pardon.

MYSTERICO: I mean, cough, cough, yes, your majesty.

KING: Right!

"Loyal subjects one and all, at the time of noon the day after today, the princess, with an escort will—

MYSTERICO: Couldn't you just say "At twelve o'clock tomorrow"?

KING: Oh, shut-up! It sounds more important this way, now—

"With an escort, will go to the DRAGON's lair and await a bold prince to set her free; thereafter being her husband."—right, let's have a breather.

MYSTERICO: Is that all then, your majesty?

KING: No it is not all, and do stop grumbling, it gets on my nerves.

MYSTERICO: As you wish, your majesty.

KING: "Anyone willing to try, will arrive at the palace this day at sunset."

MYSTERICO: Is it—

KING: Yes, that ought to do it, and as you're so keen to get this over and done with, you can go and tell my people.

MYSTERICO: Yes your majesty.

(*Exit Mysterico*).

KING: Now I think I will go and find the cook who has got my tobacco.

(*Exit King shouting "Egbert, Egbert!"*)

CURTAINS CLOSE, MUSIC

SCENE TWO

IN THE MARKET PLACE

(*Enter Mysterico. Walks around as if telling people*).

NARRATOR: The WIZARD walked back and forth, reading out the proclamation. There was a low buzzing from the listening people, but only one person was interested.

(*Simon and the Woodcutter at work*).

SIMON: Listen grandfather, is he not talking about the princess?

WOODCUTTER: Aye, that he is. It is her seventeenth year tomorrow—

SIMON: Is that when she goes to the—

WOODCUTTER: I know what you are going to say, yes, that is when she goes to the DRAGON!

SIMON: Why, then I must rescue her. Does it not say that I will be her husband if I do?

WOODCUTTER: Aye, it does, but Simon, it will be dangerous. Do not go for you will surely die if you do, and I shall be left alone.

SIMON: Oh, grandfather, I must go. I will be careful.

(*Mysterico walks over to Simon and Woodcutter*).

MYSTERICO: Excuse me, but did I just hear you say that you want to rescue the princess?

SIMON: Yes, and I'm going right now to the King's palace.

MYSTERICO: Well good day to you, and good luck.

SIMON: Why, thankyou, Sir. Now I must go.

(*Exit Simon*)

MYSTERICO: (*To Woodcutter*) Is he your grandson?

WOODCUTTER: No, but we are like to grandfather and son Ah, I had better be getting home to make the place ready for Simon when he gets home, (*Mutters*) if he gets home!

(*Exit Woodcutter*).

MYSTERICO: I really do wish young Simon luck. That DRAGON is a tough nut to crack!

CURTAINS CLOSE, MUSIC

SCENE THREE

OUTSIDE THE DRAGON'S LAIR

(*Enter Princess and Guard*).

PRINCESS: Oh, Wilbur, please don't go, because that Simon chap who came last night, he— he— doesn't look very strong, and he might run away. Oh what is to become of me?

(*Starts crying*).

GUARD: I will do whatever your highness commands.

PRINCESS: Very well, hide behind that bush over there. (*Points to side piece of stage*) And for goodness sake DO something if Simon doesn't turn up.

(*Exit Guard. Enter Simon, who drops on one knee*).

SIMON: Your highness! I have come to rescue you from the Dragon, so stay still and I will kill it!

(*Enter Dragon, Simon turns to face it*). (*Princess screams*) Oh, Simon save me, save me!

DRAGON: Who dares to interfere with my meal?

SIMON: I—I do. S— so get ready to die!

(*Simon fights the dragon while the Princess jumps up and down*).

PRINCESS: Go on Simon you're doing fine! Let him have it! Oops, beg your pardon, let her have it!!

(*Simon kills the dragon*).

DRAGON: (*Last words*) Tell Mrs H. next door to feed baby! (*Dies*).

PRINCESS: Oh, Simon, you were wonderful. Now let's get back to the palace if we are to be wed.

SIMON: But there is one thing, I can't go looking like this!

PRINCESS: Of course you can.

SIMON: But—

PRINCESS: Look I don't mind, and I don't think father will mind, so that only leaves you.

SIMON: Oh well, if you put it like that I suppose you are right. Come on then, let's go.

(*Exit Princess and Simon*).

CURTAINS CLOSE, MUSIC

SCENE FOUR

INTERIOR OF PALACE

(*Enter King, Princess, Simon and Guard*).

SIMON: You know, this is the happiest day of my life!

PRINCESS: It had better be!
 SIMON: Yes dear.
 KING: What! Bickering already!
 PRINCESS: No, father, Simon was just agreeing with me that this is the happiest day of his life. Weren't you Simon?
 SIMON: Yes, I think so, but—
 PRINCESS: Come on, let's get on with the ceremony.
 KING: Oh, yes, Right, yes, um . . . where was I?
 PRINCESS: You weren't! You hadn't even started!
 KING: Oh! Well I'll start now.
(In an important voice).
 And now, I am going to dub thee—er—thou—um—
 you,— yes that's it—you a knight! now I haven't

brought my sword with me, so we'll have to do without.
 PRINCESS: Father you're hopeless! Did you get out of the wrong side of the bed this morning?
 KING: No I did not! Right! *(Coughs).* *ARISE* Sir Simon er— er— um—
 PRINCESS: *(Whispers)* Dragon-slayer.
 KING: Oh yes, arise Sir Simon Dragon-slayer! Now you can get married, and make sure you live happily ever after, I can't abide having fighting children on my hands!
 CURTAINS CLOSE, NO MUSIC
 NARRATOR: The King needn't have worried. In all the land, a happier pair could never be found!
 ALL COME FOR FINAL BOW, CURTAINS CLOSE

Pelpups Write

JAY GOEDE. Mn. U.S.A.—So far, we have given about 10 shows to family and friends and a class of first graders. My grandfather just recently built us a large fold-up theatre that will make it much easier to put on shows away from home. I paint all of the scenery myself, and usually don't use painted back-drops.

JACKIE WRIGHT. Cheshire—I have 11 puppets, all Pelham's, and have a theatre which is called "The Palace of Puppets". I have been collecting puppets for 5 years, but for the first few years I wasn't a great enthusiast, not like I am now. I think if anyone is looking for props the best props can be obtained from Christmas Crackers, and Novelty bags, and I also find Studio Five are selling some marvellous baskets, just the right size for puppets.

MARK FEUSSE—I really liked your book of 12 plays. I did a show at our public library. There were about 50 kids at the first show and at the second show there were about 100 kids. For the main attraction I did my own play "Lost in the Maze" plus two songs from the movie Mary Poppins. I also did the Fairy's Nightmare using the music from the Nutcracker Suite and the kids just loved the show, and I got hired at the library for doing puppet shows. I have 20 of your puppets now and planning to get more for my Confirmation, my Birthday and my Graduation out of grade school. Can you please tell me how to obtain the Drummer, Guitarist and Saxophone player because I cannot find them anywhere.

STUART WOOD—Since last year my friend Nicholas Gaunt and I Stuart Wood have been entertaining at children's parties, my brother does the lights, curtains and helps change the scenes. Our shows differ from variety shows to plays which I write myself or get from your magazine. We have a collapsible stage which fits into my dad's car, my dad and I made the stage. We advertise at the local Play-School which Nicholas's mum runs, we charge three pounds but as it is only a hobby most of the money goes towards more puppets. I have 11 puppets altogether and all of them are yours. We call ourselves "STU'S PUPPET THEATRE" and enjoy ourselves very much.

MICHAEL BEYLIN. Hants.—Since I last wrote to you—oh so many moons ago—my group, "TANGLEWOOD M", has progressed greatly. We have done six more shows—"Fun Time"—Goldilocks (with a difference)—"Wizard of Oz"—"Alice in Wonderland"—"A Tribute to Walt Disney" and "Pinocchio". Enclosed are three photo's of three different scenes from "Pinocchio". There was a cast of twenty-five puppets with fourteen scenes in two acts. In all, a show that turned out to be "A TWO HOUR FAMILY SPECTACULAR" also, since I last wrote we have doubled our number of puppets and now have sixty. We have our own theatre as we have branched off into acting as well. Now there are ten members in the group, four actresses, three actors and three musicians. They range from seven to thirteen years of age. Just to think it all started off nearly ten years ago, when I first saw JAN BUSSELL's "Muffin the Mule". I have my own library of between fifteen and twenty books on plays and puppets.

DAVID BROOKER—I would like to congratulate you on your new Snoopy puppet. I bought him just after Christmas, and I think he is super. I had to re-string him so that his strings were long enough to use in shows. I used nylon fishing wire so that his strings would not show.

GRAIG COWDROY—I am writing to tell you that I have got an even bigger puppet theatre for Christmas. It has got wings and a back cloth. I have got a drop down curtain at the front, and some gold curtains behind them as tabs. I have also got ten puppets.

CLAIRE HARDIMAN. Dorset—My brother and I have a wide variety of Pelham Puppets and later when my brother is older we would like to put on proper plays more often, as we enjoy working them. We enjoy your magazines which certainly inspire us.

ADAM SQUIBB—I have a lightweight puppet theatre which I made myself and also I make my

own background from wallpaper, which I stick bits together for the right size then paint on the back of the pattern. I find that the furniture that people make out of pegs is the ideal size for the puppets. I made a rocking chair, a table (I used balsa wood for the top of the table) and a chess table with stools. My brother and I have thirteen puppets which we have collected over the years.

SARAH POWELL. Sussex—I am writing to tell you about the puppet shows that I have done. I did two over Christmas, the first one was for 2 families in our road, first I asked the children then later the parents asked if they could come along and see it too. The second one was for 16 four and five year olds at a party in a hall.

JAYNE WEST. Northampton—I have an idea for pictures in the home scenery. Just cut out of a magazine e.g. a dog, stick the picture onto some cardboard and make the right sized frame. The frame could be painted white or brown with enamel paints (remember the size of the picture must be a reasonable size—too big and it looks out of proportion).

PAUL PAKIM. U.S.A.—I was reading in the magazine about lighting and I was thinking about OUR lighting. We took a set of old indoor Christmas Tree lights and installed them in the front of our theatre (right behind the valance). With the different colours you can work them just as you can strip lights in a real theatre. Red is good for anger or violence and blue is great for nightmare scenes. Also a mix of blue and white is good for “feeling blue”.

The following is a list of Pelpups (Names and addresses) who would like to contact other Pelpups living in their areas:-

E. FROST, 4 Maple Gardens, Hersden, Canterbury, Kent.

IAN STRICKLAND, 13 Vickers Street, Jansen Park, Boksburg, 1460 Transvaal, South Africa.

The following is a list of Pelpups who would like Pen-friends:-

LISA PUMFLEET, 19 Common Lane, Thundersley, Essex. A girl from anywhere in the world except Great Britain, aged 9—11. Hobbies:- gymnastics, reading, cooking and puppetry and stamps.

JANEY RUSSELL and PIPPA HANSEN, 4 Wood Fold, Bromley Cross, Bolton, Lancs. Aged 14 years. Hobbies:- horse riding, puppets, Monty Python and most pop music.

SARAH DEWSBURY, Arden House, 74 Birmingham Road, Allesley, Coventry. A Boy 10 years old, who lives in Germany and can speak English. Hobbies:- swimming, Brownies, tennis and acting.

RACHAEL WHITTLE, Starfall Farm, Sheldon, Chippenham, Wiltshire. Two girls (one for Rachael's sister) aged 11—12, English speaking anywhere in the world. Hobbies:- cooking, walking, patchwork, swimming and reading.

L. SMITH, 73 Cranleigh Drive, Brooklands, Sale. Aged 15—16 years old, anywhere in the world English or French speaking. Hobbies mainly sports.

SIMON PLESTER, 6 Devonshire Close, Dore, Sheffield. A boy aged 11—12, from America (North) Hobbies:- soccer, swimming, tennis and chess.

STUART HAGGAS, “Chantay”, 125 Spittal Hardwick Lane, Pontefract, West Yorkshire. A boy aged 9—10, from the U.S.A. Hobbies:- puppets, art, stamps, space and writing stories.

LYNDA FAIRCLOUGH, 8 Old Mill Road, Hunton Bridge, Kings Langley, Herts. A boy aged 12—13, anywhere in the world except Great Britain, who can speak and write English. Hobbies:- collecting stamps, and postcards, pop music, writing to pen-friends, puppetry, playing the piano and animals.

FIONA McNAB, 52 Haddon Street, Derby. A girl aged 11 from France, speaking English. Hobbies:- riding bikes, cooking, swimming, needlework and reading.

YVONNE MOFFAT, 21 Knightsbridge Road, Dechmont, W. Lothian, Scotland. I am 11 years of age and I would like my pen-pal from Norway or Sweden preferably, but not from Scotland. Hobbies:- highland dancing, stamp collecting, puppets and music.

ANDREW MOFFAT, 21 Knightridge Road, Dechmont, W. Lothian, Scotland. A boy, between the ages of 11—13 from Scandinavia, Belgium or Canada. Hobbies:- climbing, music, snooker, table tennis and hostelling.

SARAH HEXTALL, 24 Park Road, Hinckley, Leics. A pen-pal aged 10 years old. Hobbies:- fishing, gardening and puppetry.

OLIVER BAECKER, Johannesstrasse 116 474 Oelde 1 Deutschland. A boy aged 10—11. Hobbies:- football, football playing and music.

CHARLOTTE HEFTI, 4 Rolling Rock Lane, St. Louis, Missouri 63124, U.S.A. A boy or a girl from anywhere in the world (except U.S.A.). Hobbies:- puppets, gymnastics, swimming, music, reading, dancing and animals.

TANYA SCHRAG, 2725, North Dellrose, Wichita, KS, 67220, U.S.A. I am aged 10 years and would like a pen-pal. Hobbies:- horses, sports, animals, reading, puppetry, miniatures and I am a 4-H member.

TARA SCHRAG, 2725 North Dellrose, Wichita, KS, 67220, U.S.A. Aged 12 years. Hobbies:- horses, swimming, reading, flute, puppetry, miniatures, cooking, travel and I am a 4-H member.

MICHAEL PHEA, 2805, W. Twickingham-Muncie, Ind, U.S.A. Hobbies:- swimming, acting, beer can collecting, script collecting and puppetry.

JENNIFER DEBOO, 110 Fellows Lane, Harborne, Birmingham. A girl aged 11—12 years old. From Canada, Australia or America who can speak English. Hobbies:- horse riding, swimming, tennis, and most other sports, reading and pop music.

AMANDA JONES, “Tryfan”, Fleck Lane, West Kirby, Wirral, Merseyside. A girl or a boy anywhere except Great Britain aged between 10—12, who can speak English. Hobbies:- horse riding, badminton, swimming, reading, piano, Guides and puppetry.

TONI WOOD, 7 Markland Road, Dover, Kent, England. A girl anywhere in the world (except in U.K.) preferably France, aged 9—10. Hobbies:- drawing, reading, puppets, collecting badges and comics.

CAROL TIGHE, 197, Regal Park, Blackhorse Avenue, N.C. Road, Dublin, Eire. I would like a pen-pal from anywhere in the world except Ireland or Britain speaking English aged between 11—13. Hobbies:- geography, reading, crafts and puppetry.